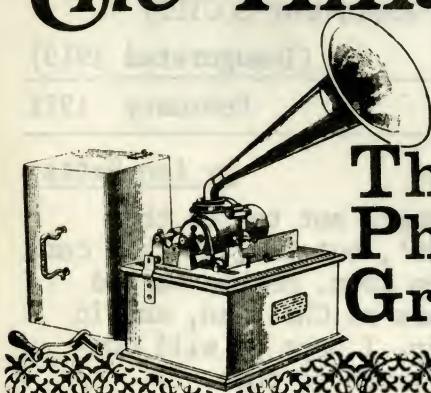


# The Hillandale News

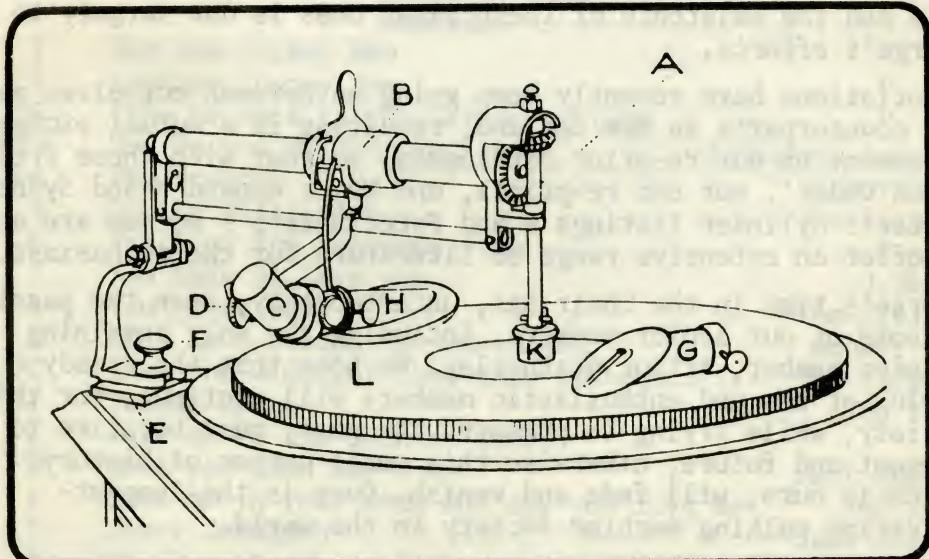


The official journal of the  
**The City of London  
Phonograph and  
Gramophone Society**  
inaugurated 1919

No. 59.

Feb 1971

**Edison Bell "EUREKA"**  
APPLIANCE for  
MAKING YOUR OWN DISC RECORDS AT HOME.



Edison Bell, Edisonia Works, Glengall Road, London, S.E.

( See Article by J.J.Hopkinson on page 198 )

The official journal of

THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY

(Inaugurated 1919)

No. 59.

February 1971

CHAIRMAN'S CHAT

by Len Watts

It may seem an incongruity to some Members not to see the heading 'Chairman's Chat by George Frow', but the time has come when George feels he would like to step down. He has worked tirelessly for the Society for six years as Chairman, and in spite of relinquishing the Chairmanship, I hope he will continue to attend our Meetings for many years to come.

There have been several difficulties during George's term of office, but he has pulled us through these, and the Society still continues to flourish. The biggest event was the 1967 Exhibition, which meant weeks of hard work for everyone concerned, and there have been two removals of meeting-place. A number of reprint catalogues have been recently offered for sale and the existence of these later ones is due largely to George's efforts.

Negotiations have recently been going on between ourselves and our counterparts in New Zealand, resulting in a mutual exchange agreement on our re-print catalogues, so that with these from 'Down Under', our own re-prints, and Major Annand's and Sydney Carter's cylinder listings - and Peter Betz's - we now are able to offer an extensive range of literature for the enthusiast.

George's time in the Chair has, unfortunately, seen the passing of some of our senior members, including the only remaining founder member, Arthur Weatherley. We hope that the steady influx of new and enthusiastic members will continue, for this Society, while trying to preserve the past, must be alive to the present and future, otherwise this small corner of history, which is ours, will fade and vanish. Ours is the longest-surviving talking machine society in the world.

I should like to draw attention to the fact that our Treasurer is no longer Gordon Bromly. Here again we must tender thanks for loyal service during the past three years - and believe me, all the paperwork involved does encroach on a good deal of one's leisure. I must therefore ask you to address all future

To turn from our own affairs for just one moment, I should like to mention the Piano Museum at Brentford, just west of London. Do pay it a visit on Saturday or Sunday, as apart from an immense diversity of mechanical musical instruments which can be seen and heard, the proprietor Mr Frank Holland often mentions our Society, and I have had several enquiries for membership recently from visitors to the Piano Museum.

In concluding, may I wish you all Prosperity and Good Health in 1971, and continued success in your quest for rare records and machines.

---

CATALOGUE OF EDISON BELL CYLINDERS

by SYDNEY CARTER

Some additions contributed by Gerry Annand

Editorial note: This concludes the listing started in the December issue, where, by a typing error, these cylinders were headed as EDISON, not EDISON BELL.

<u>No.</u>	<u>Title</u>	<u>Artist</u>
20338	Follow the footprints in the snow	Artist Unknown
9	Waiting for the Robert E. Lee	"
20340	There's a Girl in Havana	"
2	Ragtime Jockey Man	"
3	Ragtime Cowboy Joe	"
5	Take be back to the Garden of Love	"
20352	How do you do, Miss Ragtime	J. Charman & H. Cove
20364	The Rosary	Robert Carr
5	On the Mississippi	The Elliotts
6	Trail of the Lonesome Pine	"
7	You made me love you	J. Wallis
8	You're my Baby	The Elliotts
9	When Love creeps in your Heart	Robert Carr
20370	When the Midnight Choo-choo leaves...	The Elliotts
1	Snooky Ookms	Ted Yorke
2	Take me to the Swannee Shore	"
3	Have you seen our John?	Jack Charman
4	Take me in your arms and say you love me	Ted Yorke
5	Jerry Jeremiah	Jack Charman
6	Way Down South	Ted Yorke
7	Hold your hand out, Naughty Boy	Jack Charman
8	It's a long Way to Tipperary	"
9	I wish it were Sunday Night	"
20383	She's the Lass for me	J. MacPherson

THE BLACK DIAMONDS BAND

by HARRY L.S.PLUNKETT

The Black Diamonds Band was one of the most popular British recording bands from about 1900 to the early thirties.

Among its conductors were Eli Hudson and George W. Byng; the majority of its recordings were made for the Zonophone Company, but a few appeared on Gramophone Concert, Monarch and His Master's Voice labels, and I have heard that it appeared on other labels, but cannot confirm this.

The Band's musical repertoire was very diverse, ranging from overtures to popular dance music of the twenties. As far as military music was concerned, most of the popular marches of World War I period were recorded by this Band, some of which, such as "Sons of the Brave" and "Thin red Line", are still very popular.

The Band's early recordings were on single-sided 7in. discs, subsequently on 10in., followed by double-sided 10in. and 12in. records.

I have over 80 discs in my collection by the Black Diamond Band, but THE SOUND WAVE, an early gramophone magazine, takes note of over 100 recordings prior to 1912! However, many of the items recorded on the 7in. discs, were re-made in 10in. size. Over 270 single and double-sided records of this Band are now known, but there are undoubtedly more.

The writer would be most interested to hear from other collectors possessing Black Diamond Band recordings, and especially from any Member finding any quantity for disposal in good shape.

As a matter of interest to Sousa "fans", the Black Diamond Band recording of his march "Right!.Left!" is the only one known to have been commercially issued, and it is only recently that the musical score of this march has come to light. Excellent recordings of two other Sousa marches "National Fencibles" and "The Directorate" were also made.

As mentioned earlier, the Band recorded many popular dance items, some of which "Maxina" and "Dardanella" are still popular among old-time dancers.

Its records come to light in nearly every pile of cheaper labels; it was obviously the house-band on H.M.V.'s lower-priced Zonophone records, and occasionally "Went upstairs" to the H.M.V. label, but among all types of record collectors, I have never been able to find anyone who can give me any information on

its composition and numbers, or for that matter, its title. Why 'Black Diamonds?' Did it have a colliery band background, as its name implies? Yet it was not a brass band, but a full-blooded military band, even though some of its later recordings had a detectable organ backing to provide body. Its last recording, Zono. 6146, went into the catalogue late in 1932.

---

If anyone can help, would they please write direct to Harry Plunkett, [REDACTED], Norwich NOR 84 C, Norfolk, England, and we will gladly publish new information. A discography of the Black Diamonds Band, would unfortunately take up too much space but might be essayed later in another form. Eli Hudson, who conducted this band at times was from a gifted musical family, and besides making recordings with his sisters, was conductor of the Municipal Orchestra at Skegness in the season. This would be 60-70 years ago, and one wonders if Harry Hudson, whose Dance Band made so many records, is one of the same family.

---

#### OBITUARY - EDGAR (TED) LEWIS.

Once again it is our sad duty to record the death of a senior Member Edgar (Ted) Lewis. After a long and distressing illness. He was my predecessor as Chairman up to 1964, having taken over from Philip Elliott at short notice. I believe he had originally been a Society Member in the early 1920's and come back into the fold on reviving his cylinder interests.

Ted Lewis was most knowledgeable about the early cylinder and disc days, and on our many rides home in the car after Meetings would recount fascinating and comical anecdotes about the gramophone scene in South-East London, where he was born.

A few years ago he was a frequent contributor to these pages, and originated the Chairman's Chat column. His training was in dentistry, and this ability of working with plaster stood him in good stead, not only in restoring the Society Edison bust, but in re-coring Blue Amberol cylinders, which he did for his friends.

Ted Lewis was essentially a gentle and kindly man, and with his wife a convert to Catholicism, and one sometimes wonders perhaps in a way that cannot be easily explained, if his quiet faith may have brought contentment of mind and the patience needed for the fine-scale modelling he did so well.

After a series of strokes he rarely managed to get up to London Meetings for the past two years, but his cheery chirpy character will be remembered by all who knew him.

On behalf of Officers and Members of the Society, I offer our Sympathy to his Wife and Family

George Frow.

THE EDISON BELL HOME RECORDER

by J.J.HOPKINSON

The other day I picked up a most interesting gadget (complete in a box) and named the EUREKA Edison Bell Home Recorder, J. F. Hough, Ltd., Proprs.

Essentially it is a mechanism for attaching to a disc gramophone to record on wax discs. It is screwed on to the top of the gramophone, and it hinges away when not in use while ordinary records are being played. It consists of a screw pitched at 32 t.p.i. on which a nut and carrier traverses, being identical with the phonographic arrangement. On the carrier is attached a horn and reproducer or recorder. The power is transmitted from a special bush attached to the centre-pin of the turntable, and a shaft then engages with it. This shaft terminates in a bevel gear driving the screw. As the turntable rotates, the screw turns and the carriage moves radially across the turntable.

The pitch of the screw then is 32 t.p.i., and the bevel gears have 36 and 24 teeth, and if my maths are correct, the pitch of the record should be  $32 \times \frac{36}{24} = 48$  grooves per inch. The '36' gear is attached to the screw and the '24' gear to the vertical rod from the turntable, and they engage at a right-angle.

Unfortunately there are no records, but pictures and a description suggests a 10 in wax record is used, which is confirmed by the 5in. traverse of the carriage.

Recently I have seen another system where the power is transmitted by means of using a metal disc with grooves, which is inserted in the centre of the wax disc, and a stylus traverses this and takes with it the carriage through a linkage. This method means one has less recording surface, because this is taken up by the metal disc, whereas the method described above gives one a normal-sized record, and it works on the same principle as a phonograph recording, and not like a gramophone.

Having recorded, the recording head is exchanged for a reproducing head, and plays back. To remove the recording, one moistens a cloth with a special fluid called SOLVOLENE, and this is wiped along the lines of the record, when the indentations will disappear. The instructions state that the recording

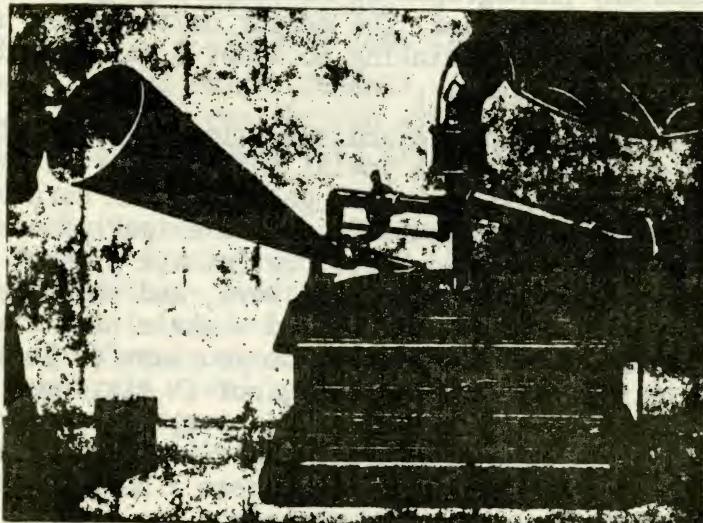
THE EDISON BELL

## "EUREKA"

### HOME RECORDING APPLIANCE

FITS

EVERY KIND OF DISC MACHINE.



The Outfit consists of Apparatus as above:-

One Recorder with Jewel Stylus	-	-	Instructions how to use it--fully illustrated
One Sound Box	-	-	Case containing the whole except the Blanks
Trumpet and Centre Bush	-	-	which are supplied in other Boxes
Bottle of "Solvole" for removing Records	-	-	Six specially prepared Disc Blanks

The "EUREKA" recording and reproducing appliance fills a want that has been expressed very frequently by users of Disc Machines, and can be applied to any Discaphone, Gramophone, Zonophone or other "ophone" of any manufacture.

It supplies a fund of instructive amusement in the family circle and at parties. There is no difficulty in "taking" the voices of the family or friends, and one great advantage and convenience is **the record can be heard immediately** after it is made.

The records are durable and may be reproduced hundreds of times so that the voice of absent ones may be heard at any time just as their photographs may be seen. The voice of a child may be kept and repeated in years to come. A child's musical efforts may be retained and reproduced in after years for comparison of advancement and for reminiscence.

Piano Solos, Violins, Cornets and other musical instruments will be faithfully reproduced and Songs may be suitably accompanied.

The Records when made may be kept for years, or, if desired may be removed in a few minutes by the use of "Solvole" and the same Blank again be used immediately.

It is so simple and easily managed that any person of ordinary intelligence can use it as soon as received.

ADDRESS:—

**Edison Bell, Edisonia Works, Glengall Road, London, S.E.**

can be played several hundred times, and a permanent record may be prepared by Edison Bell at a moderate cost.

The circumstances in which I acquired my EUREKA are interesting. I have a friend who really has a 'big heart', but assumes everyone is a crook unless otherwise proved. One day I took him to a junk dealer, and they didn't hit it off at all well, there being a mutual distrust - since that day two years ago I have never taken him again, but have visited the dealer every three weeks or so, asking if he had any phonographs or mechanical geditz. I have always made a point of being brief. The dealer on the other hand, has been obliging but guarded, thinking no doubt I was tarred with the same brush as my friend!

After two years of mutual tolerance and suspicion - I broke the ice! I entered the shop, and with a jovial smile (never attempted before) bounced out "I see you have very good taste in caravettes - I have the same model as yours outside, which is parked next to your new one". "Really", he beamed, "well, let's have a look, I can't understand how the windows on mine work, and where is your water-pump installed.....?" We had a whale of a time, and after 30 minutes he said "By the way, do you want to look in the shop?" Usually I felt he wanted me OUT, not IN his shop, and so we went in, arm in arm, like brothers. "I have one broken phonograph", he said, "but come upstairs, I have some better stuff there" (Up to this day the place might have been a bungalow as far as I was concerned) Up we went and the place was full of gadgets. "Do you want an empty box for a Symphonium, with ormolu handles for a quid?"...."Please, that's fine", I said, "and what's in that box over there?" This was it - HOME RECORDER EDISON BELL- "Oh! It's something I picked up, don't really want to sell - well - you can have it for a couple of quid".

I pulled the shining mechanism out, it looked new, and the cog teeth were fair grinning at me, but I was stumped. "If only I had some literature about it". "There is a pamphlet in the box here", he said (he was holding the box), and he handed it to me. There was a picture of the mechanism installed on a gramophone, the name was given, and its price 2 guineas and blank discs at 2s. each. "Grand, I see how it works, but I wonder if it's complete, I suppose I'll never know". He dug his hand into the box again, said "here" - and I unfolded another pamphlet, and this had a detailed description of the way it worked, and also a complete list of the original box contents - everything I wanted to know; what a find! In my ecstasy, I was getting quite light-headed and began to giggle, and with a silly laugh said; "on the list

there's a piece of lint for wiping the records, I suppose that's missing!" His hand dug again - "er, it's here" he said, and waved it on high like a flag. "I wish I knew how old it was", I said. Another dig - "there's a bill for it," he said. I gaped in amazement, and read:-

To Mrs. Robinson,

1 EUREKA Outfit,  
4 Extra Blanks,  
1 Piece of Lint for Cleaning.

The bill-head said "EDISONIA, Ltd., Euston Buildings, N.W." which had been run through with a pen and J.F.Hough, Ltd., written in ink underneath it. It was signed E.A. dated 24th Nov. 1910.

My knees went weak, and I slumped down on what felt like a heap of Model C & H reproducers; - "it's sixty years old". A minute passed in heavy breathing, then I took a grip on myself and continued to read the list of contents. With a touch of sarcasm I said 'Where's the SOLVOLENE fluid for removing the recording?' He dug again - and handed me over a small bottle, and with a genuine apology all over his honest face, he said "I'm sorry but there's only half the bottle left! "

-----  
Ed. comment: J.Hough, Ltd. Announced the EUREKA Home Recording Outfit for 'shortly' in the TALKING MACHINE NEWS of May 1910. It worked on a hill-and-dale, or vertical-cut groove.

THUMB-NAIL SKETCHES No. 51

by TYN PHOIL

Edison Blue Amberol 1991 - "Praise Ye the Lord"

Sung by the FRANK CROXTON TRIO

This trio has always been the most popular portion of the opera "Attila", and is now practically the only number that is heard to any extent. It is one of Verdi's earlier and lesser-known operas, having been first produced in Venice in 1846. The plot of the opera calls for a song of thanksgiving, which, in the case, consists of three verses, sung consecutively on this record by Agnes Kimball (soprano), Reed Miller (tenor), and Frank Croxton (bass)

No. 1 BROADCAST INTERNATIONAL

The life-span of this 10in. double-sided 78 r.p.m. series was from circa Jan. 1933 to March 1933. The catalogue extent was from B.101 to B.117. Manufactured by the Crystalate Manfg. Co., and issued by their subsidiary, the Vocalion Gramophone Co, Ltd., each disc cost 1s.6d. For labels at least two colour schemes were used (a) red label with gold lettering, or (b) purple label with gold lettering. The chain store of Marks & Spencer Ltd. was the chief outlet, but the series was stocked by most record shops.

The object of this series in HILLANDALE NEWS is to provide a "first word" on the various English 78 r.p.m. disc Gramophone Record labels that had a catalogue of less than 100 issues. 'Research' is the operative word for the series - comments, additions, corrections, etc., especially from collectors possessing the actual discs or supplements and catalogues relating to same, will be welcomed by the writer, Jim Hayes, [REDACTED], LIVERPOOL, L 21 8 HR. England.

No.2 of this series of articles will feature the Sterno 5000 series of records.

In the following Artist Alphabetical Listing, matrix and take are on the left, tune title is central, and catalogue number/side letter are on the right.

ALFRED BERES WITH HIS ORCHESTRA

16072	Famous Waltzes of the World, Part 1	B.102-A
16073	Famous Waltzes of the World, Part 11	B.102-B

BOB CAUSER & HIS CORNELLIANS

12260-1	Everyone says 'I love you'	B.110
12563-1	Pu-leeze! Mister Hemingway	B.110

VERNON DALHART

I'm writing a letter to heaven	B.103
That old faded rose	B.103

JOE GREEN'S DANCE ORCHESTRA

12371	What would happen to me?	B.105
12376	When Mother played the organ	B.105

HANOVER MILITARY BAND

The Anvil Polka	B.115
The Jolly Coppersmith	B.115

OSCAR JOOST AND HIS ORCHESTRA

Tell me tonight	B.106
Madame	B.108
To-Night	B.108

RALPH KIRBERRY & HIS ORCHESTRA

Love me tonight	B.104
Isn't it romantic?	B.104

ED LLOYD & HIS ORCHESTRA

12489	Someday we'll meet again	B.109
-------	--------------------------	-------

McDONALD'S MALE QUARTET

12303-1	Way down in Georgia	B.111
12302	Gipsy Love Song	B.114
12328	Roll on, Blue Moon	B.114

CHARLIE PALLOY

1877	Let's put out the light and go to sleep	B.113
1884-2	How deep is the ocean ?	B.113

DAN RITCHIE & HIS ORCHESTRA

(12560?)	A million dreams	B.109
----------	------------------	-------

ROBINSON and LUTHER

9791-2	Leave the pretty girls alone	B.111
--------	------------------------------	-------

EMIL ROOSZ & HIS ORCHESTRA

Here comes Annie Lee	B.106
Church bells chiming	B.107
Two sky-blue eyes	B.107

JOSEF SCHMIDT

Strange Harmony	B.101
When the stars were shining	B.101

THE SONGSTERS

12352-1	Me minus you	B.112
12353	So ashamed!	B.112

MEMBERS OF THE STATE OPERA ORCHESTRA, BERLIN

C 1743	Hungarian Rhapsody No. 2, Pt. 1	B.117-A
C 1744	Hungarian Rhapsody No. 2, Pt. 2	B.117-B

GRETl VERNON

Der Vogel im Walde	B.116
Liebe, Du Himmel auf Erden	B.116

Ed. Comment. In addition to asking for further 'Broadcast' record information, Jim Hayes seeks information on 'Imperial' 10in. d/s discs (78), particularly the first issue number in the catalogue series, his earliest known number is 819.

LETTERS TO THE EDITOR

[REDACTED]  
BOURNEMOUTH BH6 4JA

Dear Mr. Frow,

Kindly convey my sincere thanks to the Society for bestowing upon me Honorary Membership. I feel very flattered by it, especially as I am only a youth compared with the age attained by many collectors of cylinders!....though, on reflection, I must have been a member for 17-18 years, which, said like that, seems a long time.

During those years the Society has brought me into contact with some very nice people all over the World, and that for me, is one of the most valuable rewards of membership.

With all good wishes,

(signed) Ernie Bayly.

-----

[REDACTED],  
Pontrhydyfen,  
Port Talbot, GLAM.

Dear Sir,

I read with much interest the account of the broadcast which featured Miss Carrie Tubb. (Dec. 1970 HILLANDALE NEWS) One small point which can be clarified concerns the tenor Phillip Brozell, an implied query suggests his name as being Brazil.

Miss Tubb was correct, the name was Phillip Brozell, this gentleman sang at the London Palladium in half-hour condensations of popular opera for Sir Joseph Beecham, with Sir Thomas conducting; he even got the 'opening night' of these half-hour shows on Jan. 30th, 1911, when Brozell sang Tannhauser, with Edith Evans as Elisabeth.

It might be of interest to readers to hear that, along with 30 minutes of 'Tannhauser', the bill included items by Billy Whitlock, Ella Shields, Ella Retford and George Mozart, though it is doubtful whether Sir Thomas still directed the orchestra for these later turns!!

Yours sincerely,

(signed) Clifford Williams.

-----

## Type 1, Needle (or lateral) cut Discs

Name	Side/s	Size	Price
Beka	2	10"	2s6d
Beka	2	12"	4s
Apollo	2	10"	2s6d
Columbia	1	10"	
Columbia	1	12"	
Columbia Rena	2	10"	2s6d
Columbia Rena	2	12"	4s
Dacapo	2	10"	
Edison Bell. Bell Disc	2	10 $\frac{1}{2}$ "	2s6d
Edison Bell, Velvet Face	2	10 $\frac{1}{2}$ "	3s
Favorite	2	10"	2s6d
Fonotipia Dischi	2	10 $\frac{3}{4}$ "	6s to 12s
Fonotipia Dischi	2	12"	8s to £1
Fonotipia Dischi	1	13 $\frac{1}{4}$ "	25s
Gramophone Concert, black	1	10"	3s6d ++
Gramophone Monarch, black	1	12"	5s6d ++
Gramophone Company, H.M.V. Violet	1	10"	4s6d
Gramophone Company, H.M.V. Violet	1	12"	6s6d
Gramophone Company, Celebrity labels	1	10"	6s to 10s
Gramophone Company, Celebrity labels	1	12"	8s to 30s
Homophone	2	10"	2s6d
Jumbo	2	10"	3s later 2s6d
Klingsor	2	10"	2s6d
Millophone	2	10"	
Odeon	2	10 $\frac{3}{4}$ "	4s
Odeon	2	12"	6s
Odeon	1	13 $\frac{3}{4}$ "	7s6d
The Twin, Double-Sided Disc Record		10"	2s6d
Zonophone	1	7"	1s
Zonophone	1	10"	2s
Zonophone Grand Opera	1	12"	3s
Zonophone Grand Opera	1	10"	3s

++ now also labelled H.M.V.

## Type 2, Phono (or vertical) cut Discs

Aspir	2	11"	3s6d
Aspir	2	12"	3s9d
Clarion Fine Cut	2	10"	3s
Edison Bell, Little Champion	2	9"	1s4d 2 for 2/6d

Musogram		10 $\frac{1}{4}$ "	
Musogram		12"	
Pathé Disc (centre start)	2	8 $\frac{1}{2}$ "	1s6d
Pathé Disc "	2	10"	2s
Pathé Disc "	2	11"	4s
Pathé Disc "	2	14"	6s
Pathé Disc "	2	20"	12s6d

Type 3, Cylinder Records200 t.p.i.100 t.p.i.

Clarion	1s3d	9d
Columbia Indestructible	1s6d	1s
Edison ordinary	1s6d	1s
Edison Grand Opera	4s	3s
Edison Bell	1s6d	9d

COLLECTING TRIALS AND TRIUMPHSby GEORGE LEE

I have in my collection an Edison SPRING MOTOR Phonograph, on which the last date is shown as 1897. It is of course the triple-spring model, and has never been converted beyond its original Model B reproducer 2-minute stage.

This machine was later to be called the TRIUMPH; the idea of possessing the 2/4 minute later version had long since appealed to me, and eventually I located one in Cardiff, and terms were agreed.

Not having a car, I was faced with the prospect of a cross-country rail journey with changes en route, and having to hump a heavy TRIUMPH plus perhaps a sizeable horn up and down railway stairs and along platforms and passages. This did not appeal to me, and that's where my Wife came into the picture. Who better? Fortunately, she agreed.

We set out from Wakefield, Yorkshire, in sunshine, for what was intended to be a days journey, little knowing that it would turn out to be a not-easily-forgotten expedition.

For a start, the train broke down the other side of Birmingham, and that lost us 1 $\frac{1}{2}$  hours. Then it started to rain, and as we drew into Cardiff the heavens opened; I hastened to add that this is not a typical Welsh welcome. The delay had cost us our train home that day, so we had to seek overnight accommodation about 5 minutes from the station.

The TRIUMPH we had come to see turned out to be even better than

I had imagined; it had an oak Music Master horn and diamond reproducer for Blue Amberols; however it was only when we left the vendor's house with the machine that we realised what a dead weight it was to be - and it was still raining cats and dogs. We left the phonograph at the station in a shilling locker, but this would not contain anything the size of a Music Master horn, and we rather self-consciously carried that into the hotel. Those who have walked in public places carrying large phonograph horns will know what I mean.

How it rained that night, and it was still pouring when we left on our journey home, dragging the TRIUMPH along passages, platforms and stairs at Birmingham and Sheffield, where we changed trains. Railway porters these days just "don't want to know".

A taxi brought us home in triumph (I think there's a pun there) and the Cardiff Music Master horn looks elegant alongside my OPERA machine. However, to listen to it makes me realise how worth-while was all the effort.

---

#### HINTS AND TIPS No. 2

by SYDNEY CARTER

During cold Winter months, always remember to run the motors of your Phonographs and Gramophones completely down after use.

This relieves the tension on the mainspring and gearing, and you are less likely to have a mainspring failure. Also the motor should never be wound up completely as this squeezes the oil out of the spring coils.

---

#### CARRIE TUBB RECORDINGS

compiled by GEORGE WOOLFORD

(George Woolford reported on Carrie Tubb's recent Broadcast in the December issue of HILLANDALE NEWS)

G. & T. 1906 ) 3668 Sandow Girl (Dairymaids) L.Williams  
 Black label ) 3669 Hello Little Stranger (Dairymaids) Williams  
 Single sided ) 4417 Lift Thine Eyes (Elijah) Mendelssohn, with  
                   J.Hudson, F.Venning, E.Pike (Also B 385)

G. & T. 1907, Black Label single sided  
                   3701 When Maiden Loves (Yeoman of Guard) Sullivan

Edison Bell ) 10149 Bid me to love  
 Cylinders 1907 ) 10150 Serenta - Braga

G. & T. 1908 ) 04003 O Lord Thou hast overthrown (Elijah)  
 Black label s/s ) Mendelssohn; w. Dawson (Also C.484)  
                   04024 I waited for the Lord (Hymn of Praise)  
                   Mendelssohn (Also C 458)

Pathé etched label 1910-12

78065 Riding Lesson (Dollar Princess)-Fall, with Ritte  
 78066 Reminiscence (Dollar Princess)-Fall, with Ritte  
 78067 Many a lover (Dollar Princess)- Fall,  
 79107 Dear Heart - Mattei (5426, 20419)  
 79110 She wandered down the Mountainside - Clay (5426, 20419)  
 79111 Land of Love - Oliver (20421)  
 79112 The Valley of Laughter - Sanderson (20421)  
 79286 Ocean, thou Mighty Monster (Oberon) Pt.1 (5533, 20420)  
 79287 -ditto- Pt.2 (5533, 20420)  
 79498 Ave Maria - Gounod, W. organ and harp  
 79499 Speak from your Heaven. Beloved - Chevalier (5695)  
 79651 a) London Spring Song (b) May Day in Islington (20422)  
 79652 Buy my Strawberries - Oliver (20422)  
 79653 Down Vauxhall Way - Oliver (20423)  
 79654 The Nightingales of Lincoln's Inn - Oliver (20423)  
 79658 Hear my Prayer - Mendelssohn  
 79799 Night is Calm and Cloudless (Golden Legend) - Sullivan  
 79830 The Bonnie Blue 'Kerchief - Barnicott  
 79831 Three Green Bonnets - d'Hardelot  
 79940 Our Land of Dreams - Thompson  
 79941 The Sunshine of your Eyes - Thompson  
 92206 Lilac Time - Schubert (U.S.A. 40021)  
     The Dancer - Chadwick (U.S.A. 40020)  
     Dream Waltz - Aransky (U.S.A. 40020)  
     Queen of the Roses - Oliver (U.S.A. 40021)  
     Messiah - Rejoice Greatly - Handel (5695)  
     O, for the Wings of a Dove - Mendelssohn (5665)

(The numbers of five recordings

(the numbers of the five recordings above are not known)

H.M.V. 1912 03278 The Valley of Laughter - Sanderson, Ac 6177F  
Vocalion, approx 1922-23 (July 1912)

D.02075 Songs my Mother sang (Oliver)  
     Orchard by the Sea (Oliver) both piano acc. H. Dawson  
 D.02080 Down Vauxhall Way (Oliver)  
     Nightingales of Lincoln's Inn (Oliver) both with orch.  
 D.04084 Buy my Strawberries (Oliver)  
     Dancing Lesson from "The Passing Show" (Oliver)  
         both with orch. acc.

The writer will be pleased to receive any further information on  
 Carrie Tubb's recordings, which will be published in this magazine.

AT THE 'WHITE SWAN'

A report of recent Meetings by

FRANK ANDREWS

At the November Meeting, we were given an excellent programme of cylinder recordings by Ron Armstrong. These were reproduced acoustically on two machines that he had brought along, an Edison STANDARD, with Cygnet horn No.11, and a Columbia 20th Century Graphophone which a previous owner had modified to mount an Edison Diamond B reproducer. It was on this second machine that we were able to hear 2 Lambert 6" cylinders, and it is thought that these are the first 6" cylinders ever to have been played at one of our Society meetings since 1919. In spite of their extra length, these cylinders only last for 3 minutes, and two that we heard were No. 98. the Imperial Military Band playing Handel's Largo Overture (sic), and No. 64. The Schoolgirl Barn Dance.

Other non-Edison records heard were three Indestructible cylinders No. 961 The Snow Dance, No. 1070 Dancing in the Barn, No. 1149 Liza, and Edison Bell Indestructible No. 56 Coronation Bells.

The Blue Amberols well represented a choice cross-section of the vast Edison catalogue, with the following performers - The New York Military Band, National Promenade Band, National Military band, National Guard Band, Instrumentalists Van Eps and Eddie Peabody, and orchestras of Victor Herbert, Lopez Hamilton, B.A.Rolfe and Vincent Lopez, the Atlantic Dance Orchestra, Georgia Melodians and Golden Gate Orchestra. Frieda Hempel contributed a seasonal piece, and on the lighter side we had Jones and Murray, Collins and Harlan, and Harry Lauder. An out-of-the-way record was the "Post in the Forest" by the Waldhorn Quartette with Gustav Heim.

The machines used behaved exceedingly well and the sound filled the room quite adequately - a risk that every acoustic evening faces. Thank you Ron for playing some most interesting material.

---

For our last Meeting of 1970, Members heard another acoustical programme, this by George Walter, who always favours original sound reproduction. He brought along his FIRESIDE with Diamond B reproducer and original FIRESIDE horn.

The programme comprised vocal and instrumental items in about equal proportions, with a strong bias towards Peter Dawson in the first, and military band soloists in the second.

The soloists included H. Benne Henton, saxophone, Charles Daab, xylophone, cornettists Arthur Witcomb and Herbert Clarke, and Henry Heidelberg, piccolo several of these artists being one-time soloists in Sousa's Band. An accordeon solo of "Tesoro Mio" and the delightful bell solo of Papageno's area from "The Magic Flute" played by Daab completed the tally of individual soloists.

The New York Military and National Promenade Bands provided us with marches and a patrol, a genre of music that has almost disappeared from the Band repertoire nowadays.

The vocal offerings were mostly of ballads, all popular at the time of recording but having few followers these days, more's the pity. Dawson contributed with "The Trumpeter" "Old Shako", "The Admiral's Broom", and "Toreador's Song", and in duet with Ernest Pike "Sweet Christmas Bells", "The Moon has raised her lamp", "Excelsior", "Come back to Erin", and "The Old Rustic Bridge".

Ernest Pike had a solo spot with "Take a Pair of Sparkling Eyes", Byron Harlan joined Joe Belmont in "The Blue Jay and the Thrush", and Arthur Collins in "Row, Row, Row", and George Walter played us a standard favourite with Jones and Murray in "Silver Bell".

At the conclusion of the programme, the Chairman, Len Watts thanked George for his programme and offered the Season's greetings to all members.

-----  
The Hereford Branch Meeting, reports M.L.Gardner, of Oct. 17th took place in the "Olde Harpe" in Catherine Street, and was the most varied, interesting, and well attended to date. A large group of machine and record collectors welcomed two well-known Members, from the London area George Frow, Chairman (at that date) of the Society and author of the recently published book on Edison phonographs, and from the Birmingham area, Jack Jarrett who is publishing "Record Advertiser". We were all pleased to see them, and hope they will be able to return often.

The evening began with the highly popular opinion peddling and mutual edification session. The slightly more formal programme opened with a truncated version of a talk "Merely Players", recently given at the Bristol Little Theatre by M.L.Gardner; he briefly discussed the careers of and played records by Alexander Moissi, Henry Ainley, John Barrymore, two records by Sybil Thorndike, a scene from "Macbeth", recorded in the mid-20's and a tape of a Keats' poem "Fragment of an Ode to May", recorded last September for Mr. Gardner's lecture work. One wonders whether any other performing artists has recorded over so long a period.

Next, Mike Field exhibited, discussed and demonstrated his Columbia BC Graphophone, a large and very famous sound-magnifying model. Contemporary advertisements claimed sixteen times the sound of an ordinary machine when used with a 56in. horn.

Dr. J.J.Hopkinson followed, exhibiting his Edison Bell Home Recording Attachment for disc machines, and explaining most amusingly how he acquired it. (This is the subject of an article on Page 198 of this issue - Ed.)

One of our best-known members, Jack Mahoney, who can be depended upon to appear with something hardly ever heard of and very seldom seen, outdid himself by arriving with the following- a quantity of World records (the increasing-speed records discussed recently) and a catalogue for them, a Renoplex attachment and accessories for home recording, numerous rare catalogues and pamphlets, and a bewildering assortment of cylinders. Jack also displayed the following machines: a PUCK. Paillard's ECHOPHONE, GRAPHOPHONE with cast-iron frame, and a "Tango Two", a small hat box-shaped metal gadget surmounted by two human figures which attaches to a disc machine and uses the movement of the turntable to cause the figures to revolve in a dance.

Altogether a memorable evening!

AN EARLY RECORD DEALER

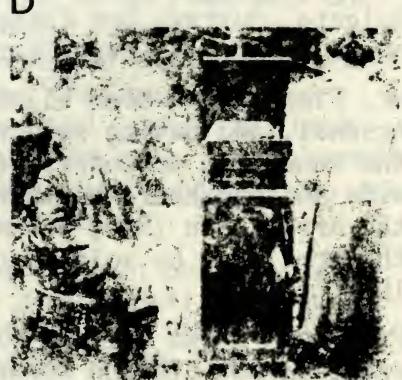
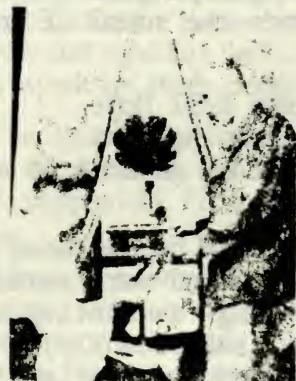
by RODGER S. THORNE

The photographs on the next page were lent to me by Mrs Wood of Reigate, Surrey; her father, William Flaunty, many years ago owned Flaunty's Phono Stores at [REDACTED], London, S.E.

Mr. Flaunty had been blinded in an accident at work in Woolwich Arsenal, and having sold records to friends at work previously, had the knowledge to undertake this on a full-time basis, helped by his wife and daughter. He therefore opened a shop across the road from the Arsenal in 1903, becoming the first Gramophone Company agent in the area, and he sold also phonographs and cylinders, and retired in 1940.

Picture A shows William Flaunty and his wife. She is holding a vertical-cut Clarion record, and is winding what appears to be a Pathéphone, but may be a similar Clarion machine.

Picture B shows Flaunty playing a Columbia Type BC sound-magnifying phonograph in the open air at a garden party at the Crook Log public house, Welling, Kent. Although unsighted,



William Flaunty behind his phonograph, looks for all the world as if he could see what is happening. The box of long Columbia 'Half-foot' cylinders can be seen on the table.

Picture "C" is one of Flaunty's friends who helped him with the repairs side of the business. He is standing with his Edison HOME Phonograph.

Picture "D" shows Mr. and Mrs. Flaunty in later life with an early 1920's H.M.V. table grand on a record cabinet.

THE RECORD MAUSOLEUM

Copied from TALKING MACHINE NEWS, 1912  
by FRANK ANDREWS

The Voice Museum, which was officially inaugurated in the basement of The Opera by M. Pedro Gailhard in 1907, has just received another years addition to its voice records of the best singers who have been heard at the Paris Opera and elsewhere, and also some other records that will be of value for the history of music. The ceremony, says THE TELEGRAPH, which has now become an annual one, was presided over by M. Leon Berard, Under-Secretary of State for Fine Arts.

The Museum consists of phonographic discs carefully wrapped in asbestos and covered with glass, which for greater protection are placed separately in hermetically sealed metallic boxes, from which the air is exhausted. The boxes are placed on shelves inside the vaults, and when each shelf is full the front of the vault is walled up. The discs are not supposed to be opened for 100 years. The singer's name and a detailed instruction as to how to use the disc are placed inside each box.

The first discs placed in the vaults included the voices of such singers as Tamagno, Scotto, Mme. Calvè, Adelina Patti, Schumann-Heink, and a piece executed by Kubelik. The discs added to this years (1912) collection contain the voices of the tenor Franz, Caruso, Amato, Mme. Sembrich, Geraldine Farrar, Bessie Abbott, Tetrazzini, and a piano piece by Paderwski. The ceremony, although described as a 'burial of the voices'. had nothing funereal about it. The many visitors present enjoyed a speech by a well-known Parisian actor, M. Gemier, delivered by the phonograph.

Van Eps Trio (1913)

Fred Van Eps (banjo) Wm. Van Eps (banjo) Felix Arndt (piano). In 1916 Frank Banta became the pianist, and the second banjo gave way to Eddie King (drums). In 1917 King's drums were dropped in favour of Nathan Glantz (saxophone) with Josiah Green's xylophone added, the group became the Van Eps Quartet.

Vassar Girls Quartette (1910)

Katherine Armstrong, Lovira Taft, Florence Fiske, E. Eleanor  
Weary Willie Trio (1916) Patterson.

Billy Murray, Edward Meeker, Donald Chalmers.

"We Girls" Quartette (1918)

Gladys Rice, Betsy Lane-Shepherd, Marion Evelyn Cox, Amy Ellerman.

Witney Brothers Quartet (1908)

Alvin, Edward, William and Yale Whitney.

Wiedoeft-Wadsworth Quartet (1920)

Rudy Wiedoeft and Wheeler Wadsworth (saxophones), J. Russell, Robinson and Harry Akst (pianos).

----- - concluded -

## RECORD STORAGE - Problems &amp; Advice

by PETER BETZ

There's no point collecting hundreds of discs and cylinders unless you store them safely and in some system that permits easy access. The access system is a matter of cataloguing and classifying, and won't be treated here, for discussing the problem of the physical storage layout and relating pointers takes space enough.

The goals for storing both types of records are two-fold, being first to shelve as many records as possible in as small a physical area as possible, and second, to accomplish this without sacrificing the safety of the breakable records, or the ease with which you can get at them when you want them. The critical factor in how you store your collection is how much space you have available. It is critical because it means the difference between leisure planning as opposed to using every possible bit of space.

For example, it is desirable to store the more fragile wax

cylinders in upright position in drawers to lessen the chance of breakage, and if you have lots of room, you can stock up on roomy old bureaux purchased cheaply in secondhand shops, use the drawers for the records and the tops to display machines or what-have-you, that is if you have a good large room. If you are short of floor-space, however, you will need to use every inch of wall-space, either buying old book-cases, or making your own shelving to fit the contours of your room.

Some oppose storing records on wood shelving on the theory that if fire breaks out, these would readily burn. This is superficial logic however, for if a fire ever gets going around all that wax, celluloid and shellac, it will hardly matter what the records are stored in. They are done for! One might suggest keeping handy a medium capacity fire extinguisher of the chemical type recommended by your local dealer. Even so, it's likely no wax, celluloid, shellac fire could be that easily stopped.

If you must store the wax cylinders and shellac discs on open shelving or used bookcases, nailing an inch of plywood across the open front of each shelf will ensure protection against records rolling off the shelf and into many pieces, and I also have mounted a protective back of cheap plywood on all my shelves so no records can fall backwards between the shelf and the wall. With discs, it is advisable to store them in individual record jackets, and this also will prevent them from rolling off the shelf.

Discs should always be stored on edge, as opposed to being laid in a flat pile. In the first place, you can't pick out the record you want from the middle of such a pile, and in the second place, records near the bottom of such piles can crack under the weight of those above.

If your collection is stored in a room with a hard floor such as basement cement, throwing down an old secondhand rug with two or three layers of under-matting may mean the difference between a broken core in a blue Amberol, and an unbroken record. Nobody drops things on purpose, but it does happen.

Everyone has a few records he doesn't care for, but play all your wax cylinders at least once every two years to prevent the growth of mildew; you've made the investment, so you might as well protect it. An even better idea is to employ a dehumidifier. The driest cellar, as mine is, becomes moist in the heat of the summer, the box goes on and the water goes out. Purists will be glad to know that McGraw-Edison markets a Thomas A. Edison

Dehumidifier, and it even sports the old familiar Thomas A. Edison signature on the front. It is the genuine article, minus the crank. Prices on these boxes run 65-85 dollars on sale, cost depending on the size of the room to be treated.

Keep these storage tips in mind. It sounds trite, but it's better to be safe than sorry.

RECORD REVIEW - "From Music Hall to Variety" by FRANK ANDREWS

Three records, SH 145, SH 149, SH 150, price 25s. (£1.25) each, obtainable through a reputable record dealer, or from World Record Club, Ltd, [REDACTED], The Little Green, RICHMOND, Surrey. Postage is 4s (20p.) per parcel.

These records are well-filled with tracks of acoustic and electric recordings from E.M.I. archives, arranged to cover the following years:

SH 145 Volume 1: "Matinee" c.1906 - 1916.

SH 149 Volume 2: "First House" post 1918 to early 1930's.

SH 150 Volume 3: "Second House" c.1930 to mid 1940's.

The covers show the facade of the old Metropolitan Music Hall, Edgware Road, which was demolished a few years ago to make way for a traffic fly-over. Inside the albums are photographs of the artists with comprehensive notes by Peter Gammond - Editor of HI-FI NEWS - which give a short resume of the rise and fall of Music Hall. These old recordings have been skilfully transferred by Tony Griffin to mono L.P. without audible signs of 'doctoring'.

Most 78 sources are shown below against the items, though one or two have eluded me, and in several cases two or more recordings were issued over the years of a particular item. According to record dealers, these sets are proving very popular.

SH 145

1) Albert Chevalier - "My Old Dutch"	HMV 02368	1912
2) Clarice Mayne and "That" - "Joshua"	HMV 03290	1912
3) George Bastow - "Captain Ginjah"		1912
4) George Robey - "Archibald, certainly Not!"	HMV 02328	1911
5) Eugene Stratton - "Lily of Laguna"	HMV 02364	1912
6) Florrie Forde - "Down at the Old Bull and Bush"		
7) Albert Whelan - "Whistling Bowery Boy" G & T 9372		1906
8) George Formby Sr. - "Grandfather's Clock"	Zon.1696	1916
1) Billy Williams - "When Father papered.."	Zon.1683	1912
2) Harry Champion - "Little Bit of Cucumber"		1914

3) Ella Shields - "Burlington Bertie"	Col. 629	
4) G.H. Elliott - "Down Home in Tennessee"		1916
5) Marie Lloyd - "Revue"		1916
6) Emney/Fairbrother "Sister to Assist 'er"	HMV 01064	1912
7) Ada Reeve - "Foolish Questions"	HMV B 523	1915
8) Harry Fragson - "Other Department, please"	HMV 02380	1912

SH 149

1) Harry Tate & Company - "Motoring"	Col. DX 215	
2) Lily Morris - "Don't have any more, Mrs. Moore"	Col. 9597	
3) Flotsam & Jetsam - "Little Betty Bouncer"	Col. 4697	
4) Layton & Johnstone - "Here am I, brokenhearted"	Col. 4899	
5) Will Hay & Co. - "Fourth Form at St. Michaels"	Col. 5695	
6) Leslie Sarony - "Don't do that to the poor Pussy-cat"	HMV B.	2714
7) Charles Penrose - "Laughing Policeman"	Col. 4014 or	FB 1184
8) Norah Blaney & Gwen Farrar - "Secondhand Rose"		
9) Tommy Handley & Co. - "Disorderly Room"		Zono. 2900
10) Sophie Tucker - "Me and Myself"		
11) Billy Bennett - "Don't send my boy to Prison"		Col. DB 164
12) Douglas Byng - "Mexican Minnie"		Zono. 5672
13) Tom Clare - "The Fine Old English Gentleman"		

SH 150

1) Horace Kenney - "Music Hall Trial Turn"	Col. DX 169	
2) Gracie Fields - "Rochdale Hounds"	HMV B 4109	
3) Tessie O'Shea - "Two Ton Tessie"		
4) Ronald Frankau - "I'd like to have a Honeymoon with Her"		Parlo. R. 1114
5) The Crazy Gang - "At Sea"		Col. DX 890
6) Nellie Wallace - "Under the Bed"		HMV B 3034
7) Stanley Holloway - "Runcorn Ferry"		Col. DX 559
8) Elsie & Doris Waters - "Coronation Girls"		Col. FB 1169
9) Max Miller - "Mary from the Dairy"		HMV BD 385
10) Florence Desmond - "A Hollywood Party"		HMV B 4264
11) Western Brothers - "Play the Game, you Cads"		Col. DB 1450
12) Robb Wilton - "The Home Guard"		Col. FB 2960

THE RECORD CATALOGUES of Disc Research, England.

Several of the issues of these numerical listings have come to our attention, all of which we would whole-heartedly recommend to our Members.

Operatic and serious recordings of several principal labels

have been available for some years through Oakwood Press books, but these Record Research listings cover all types of 78 records, many of the labels having been out of circulation for 40, 50 years or more, and one can but admire the courage and tenacity of Jim Hayes and his colleagues in digging so deeply for obscure information. From the available range seen, it is doubtful if any catalogues for some labels exist anywhere, and such listings can only have been compiled the hard way - though reference to early journals, and labels seen in junk piles and private hands.

Catalogues that have come this way are CROWN 9in. 1935-7 (sold at Woolworth Stores); RADIO and EDISON BELL RADIO 1928-32; EDISON BELL WINNER W series 1933-5 and DECCA F series Part 1 from 1929 until 1934.

Space does not permit one to comment in detail in the vast interest that lies in these pages, but many many names come back out of the fogs of time, and one forgets, for instance, that Vera Lynn and Donald Peers, still top artists, were sold at sixpence a time in 1937 at Woolworths.

These are really splendid listings, there are very few blanks considering the magnitude of it all. It is not intended to be carping in asking for a more exact date of issue, perhaps in future yearly blocks could be shown; whether it be record or machine, the first question is always "What's the date?"

The EDISON BELL W list is priced at 3s.9d. RADIO & EDISON BELL RADIO is 6s.9d. by return of post, but for a full list of catalogues available now with present prices (in most cases only several shillings) Members should write to J.G.Hayes, [REDACTED], Liverpool, L.21 8HR, England. At the time of writing, we are all on the edge of higher postal charges and decimal conversion in Britain, and interested Members should bear this in mind. G.L.F.

---

#### THE SOCIETY OF EARLY RECORDED MUSIC, California.

The S.E.R.M. News-letters, forwarded by Dick Layman lifts the curtain just a little on the activities in Los Angeles. It takes place on the second Sunday of each month at 2920 S.Sepulveda (rear lot) at 2 pm, and that's a plug for anyone wanting to join, and certainly most forms of record activity take place - in fact many are more diverse than our own offerings, but S.E.R.M. seems to favour spinning records to revolving them.

A point to note in one News-Letter was that Sept 15th 1970 was the 40th anniversary of the last Bix recording, and Sept. 16th the 50th of Caruso. It doesn't help either much, but it's an interesting point.

One programme illustrated how songs are stolen by altering a few bars, something the middle-agers will remember Eddie Pola demonstrated over here about 1937...."Your tune is my tune, and my tune can be yours, though Liszt may have written it, and I'm admittin' it, why can't we write it once more..." That signature song was his, but would someone undertake such a programme at the "White Swan" sometime?

Other programmes covered opera, show tunes, Bessie Smith, and the Peerce/Toscanini film put out during the last war to please the Italians. Dick Layman has been getting away from it all by freighter to Vancouver and Honolulu, and promises a visit to Europe about April. I hope he will meet some of us.

FUTURE PROGRAMMES -- At the "White Swan", Tudor St., City, E.C.4.  
at 6-45 pm.

Tue Feb. 9th The President presents a cylinder programme

Tue Mar. 9th A disc programme by G. Edwards

Tue Apr. 13th The Vice-Chairman (Wally Dukes) presents a  
cylinder/disc programme.

-- at "The Olde Harpe" Catherine Street, Hereford at 7pm.

Sat Apr. 17th Meeting of the Hereford Area branch of the Society.

OFFICERS AND COMMITTEE 1970-1

PRESIDENT: Major H.H. Annand.

CHAIRMAN: L.L. Watts, [REDACTED] TWICKENHAM? Middx.

TREASURER: A.D. Besford, [REDACTED] GT. YARMOUTH, Norfolk.

ACTING HON. SECRETARY & MAGAZINE EDITOR

G.L. Frow, [REDACTED] SEVENOAKS, Kent.

MEMBERSHIP SECRETARY:

Geo. Woolford, [REDACTED], BROMLEY, Kent BR1 5SO.

VICE-CHAIRMAN: G.W. Dukes, [REDACTED], CANTERBURY, Kent

COMMITTEE: Frank Andrews, Ron Armstrong, Leslie Kaye.

HILLANDALE NEWS is published on behalf of CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, by George Frow, to whom all articles and advertisements should be sent.

It is thought that Members would like an INDEX of HILLANDALE NEWS Nos 51-60, and if any Member throughout the World would undertake to start preparing one, the Society would publish this with Issue 61 of the magazine.

# WRITING MACHINES

1000  
an  
Hour

Letters Sure;  
Dollars Perhaps.

The dollars only depend upon your ability to write the right kind of a letter. Once written you can print thousands of *fac-simile* dollar-bringers—but only on the

## Edison Mimeograph.

Invented by Thos. A. Edison.

For Daily Office Use in duplicating both hand-writing and typewriting. Anybody can operate it. Simple—compact—cleanly—cheap.

Endorsed  
by over 90,000 Users!

Catalogues and samples of work sent free upon application to the Sole Makers  
**A. B. DICK CO., 152-154 Lake St., Chicago.**  
BRANCH OFFICES: 47 Nassau St., NEW YORK CITY.  
117 South Fifth St., PHILADELPHIA, PA.

